

MOUNTAINSIDE



RYAN MULLANEY AND
LYLE NORDSTROM, DIRECTORS

2024-2025 Series:
THE GREATS! HANDEL TO BACH

Back to Back

Bach to Bach



Back to Back | Bach to Bach
*is a collaboration between Mountainside Baroque
and the Frostburg State University Music Department*

SUNDAY, MARCH 23, 2025
4:00PM | The Pealer Recital Hall
Frostburg State University
Frostburg, Maryland

Many thanks to Jean Helz and Wayne Zimmermann for supporting this concert.

Concerto a 3 Cemb[alo]. BWV 1064

Johann Sebastian Bach (1685-1750)

Harpsichord soloists: Elisabeth Wright, Elliot Figg, Marc Bellassai

Allegro

Adagio

Allegro

[Mountainside Baroque would like to give a very hearty thanks to Jeff Dilks who almost single handedly made the performance of this piece possible. Jeff has spent countless hours maintaining, restoring and tuning all of these instruments for free!! Thank you for this labor of love!]

Herz und Mund und Tat und Leben. BWV147a

Bach

Emily Nöel – soprano
Brooke Evers – mezzo-soprano
Lane Conklin-McCord – tenor
Brian Ming Chu – bass
Sung Lee – oboe da caccia
Cynthia Roberts – solo violin
Ryan Mullaney – conductor

Chorus: Herz und Mund und Tat und Leben

Herz und Mund und Tat und Leben
Muss von Christo Zeugnis geben
Ohne Furcht und Heuchelei,
Dass er Gott und Heiland sei.

Heart and mouth and deed and life
Must bear witness of Christ,
Without fear and hypocrisy,
That he is God and savior.

Aria: Schäme dich, o Seele nicht

Schäme dich, o Seele, nicht,
Deinen Heiland zu bekennen,
Soll er seine Braut dich nennen
Vor des Vaters Angesicht!
Denn wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kommt zur Herrlichkeit.

Do not be ashamed, o soul,
To profess your savior [now],
If he is to call you his bride
Before the father's countenance.
But whoever is unafraid
To deny him on this earth
Will be denied by him
When he [the savior] comes in glory.

Aria: Hilf, Jesu, hilf, dass ich auch dich bekenne

Hilf, Jesu, hilf, dass ich auch dich bekenne
In Wohl und Weh, in Freud und Leid,
Dass ich dich meinen Heiland nenne
In Glauben mit Gelassenheit,
Dass stets mein Herz von deiner Liebe brenne.

Help, Jesus, help that I too may profess you
In weal and woe, in joy and sorrow;
That I may call you my savior
In faith with resignation [to your will],
That my heart may ever burn with your love.

Aria: Bereite dir, Jesu, noch heute die Bahn

Bereite dir, Jesu, noch heute die Bahn;
Beziehe die Höhle
Des Herzens, der Seele,
Und blicke mit Augen der Gnade mich an!

Prepare the highway for you, Jesus, even today;
Move into [your dwelling place,] the grotto
Of my heart, of my soul,
And glance upon me with eyes of grace.

Aria: Laß mich der Rufer Stimmen hören

Lass mich der Rufer Stimmen hören
Die mit Johanne treulich lehren,
Ich soll in dieser Gnadenzeit
Von Finsternis und Dunkelheit
Zum wahren Lichte mich bekehren.

Let me hear the voices of those who call out,
[Voices] which, with John, each faithfully
That in this time of grace
I shall convert from benightedness and
darkness to the true light.

Chorale: Jesus bleibet meine Freude

Jesus bleibet meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft,
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum laß ich Jesum nicht
Aus dem Herzen und Gesicht.

Jesus remains my joy,
My heart's comfort and strength,
Jesus protects against all suffering,
He is the strength of my life,
My eyes' joy and sun,
My soul's treasure and delight;
Therefore I will not let Jesus
Out of my heart and my sight.

Intermission

The Seasonings (S, 1½ tsp.)

P.D.Q. Bach (1807-1742)?

Humbly Edited by Professor Peter Schickele

Chorus: "Tarragon of virtue is full"

Recitative: "And there were in the same country"

Duet: "Bide thy thyme"

Orchestra Fugue

Recitative: "Then asked he of her: Have you any onions?"

Chorale: "By the leeks of Babylon"

Recitative: "Then she gave in"

Aria: "Open sesame seeds"

Recitative: "So saying, he opened the forbidden seed"

Duet: "Summer is a cumin seed"

Chorus: "To curry favor, favor curry"

Finis

The Mountainside Baroque Orchestra

KEY: *FSU student; #FSU Faculty; ∞FSU Alumni

The Scholars of St. Cecilia

Dr. Ryan Mullaney, director

Mark Steiner, accompanist

Soprano: ∞Katelyn Hendrix, Shelly Dilks, Lindsay Heavener, Emily Kenney, *Kate Schram

Alto: Edie Elvee, Alison Peters, Martha Macgill, Tammy Rankin, Jane Rossi

Tenor: Jeff Dilks, Bryan Kelleher, ∞Lane Conklin-McCord, Ryan Mullaney, Lyle Nordstrom

Bass: Brian Ming Chu, David Rankin, Don Robinson, Jon Schadt, Bryan Smyth

The Mountainside Baroque Orchestra

Dr. Lyle Nordstrom, director

Violin 1: Cynthia Roberts, concertmaster,
Janelle Davis, Annie Loud

Violin 2: Eleanor Legault, principal, Asa
Zimmermann

Viola: Daniel McCarthy III

Cello: Charles Reed

Violone: Marilyn Fung

Organ, Harpsichord: Marc Bellasai, Elisabeth
Wright

Harpsichord, Slide Whistle: Elliot Figg

Slide Whistle: #Joseph Yungen

Baroque Trumpet: Nicolas Harvey

Modern Trumpets: Nicolas Harvey, *Patrick Godfrey

Timpani: #MacKenzie LaMont

Baroque Oboe, Oboe da Caccia, Kazoo: Sung Lee

Kazoo: Kristina Kucher

Baroque Bassoon, Tromboon: Kelsey Schilling

Shower hose: Alicia Rafter

Windbreaker: #∞Susan Zoller

ABOUT THE MUSIC

Concerto in for Three Harpsichords [in C]

Johann Sebastian Bach's concerti for harpsichord(s) exist as important milestones in music history. They are among the very first concerti written for a keyboard instrument. Seven concerti for a single harpsichord are extant as well as four for two instruments and two for three instruments.

One of the persistent questions is the purpose for which these concerti were intended. Bach was largely a church musician and composer, and providing a continuous stream of works for services and special occasions took almost all his later compositional focus. Theories as to their original purpose vary, as follows.

First, they all seem to be rearrangements of concerti for solo instruments, most likely violin. These compositions were a larger part of his compositional output at earlier positions, especially at Weimar and Köthen, where orchestral string music was important to the courts.

Secondly, the new arrangements might also have been written or "arranged" for home concerts. In the 1730's, his sons Carl Philipp Emanuel and Wilhelm Friedemann, both fine keyboard artists, still lived at home. Of course, his younger sons, especially Johann Christian and Johann Christoph Friedrich could also have brought these to life in

the next decade. As the inventory of instruments at his home at Bach's death in 1750 included five harpsichords, these concerti could easily been part of *Hausmusik* at the Bach residence.

In 1729, Bach took over the directorship of the Leipzig *Collegium Musicum* (a society that at the time was popular in most German university cities where students were musically active) suggesting a third potential reason for the expanded use of the instrument. Concerts by the *Collegium* in Leipzig were given at the Cafe Zimmermann on a weekly basis, and could have included some of these concerti. Johann Sebastian, as one of the keyboard virtuosi of the time, would likely have participated.

The *Concerto for Three Harpsichords* is considered to be one of the best of these concerti, with the rare sound of three harpsichords offering a special resonance. The concerto follows the general three-movement structure of Vivaldi concerti, with the outer two movements following the "ritornello" form: 1) the basic theme is presented by the orchestra; 2) soloist(s) take over, using new material, modulating to a new key, then joined by the orchestra recapitulating the original orchestral theme in the new key. This pattern of modulating to other keys is followed until the home key is reached. The second movement is meant to be the most melodic and is often called the "aria" movement.

Cantata # 147: "Herz und Mund und Tat und Leben"

In 1703, after graduating from St. Michael's school in Lüneburg, Bach joined the court of Duke Johann Ernst III in Weimar as a court musician. Later that year he became organist at New Church in Arnstadt. While at Arnstadt, Bach, in his effort to learn from other masters, walked to Lübeck (a distance of 280 miles) to hear and work with Johann Adam Reincken and Dietrich Buxtehude. He was given a four-week leave to do this but he stayed for around four months, upsetting his employers. This special time obviously had a strong musical effect on Bach and his performances as later that year (1706) he applied for the post of as organist at the Blasius Church in Mühlhausen, and was hired early the next year. This position gave him a better choir and orchestra to work with and inspired his work as a composer of cantatas.

Bach certainly matured during his year at Mühlhausen, for one year later he returned to the Weimar court as organist and later as *Konzertmeister* (Director of Music), affording him control over a large number of professional musicians. As *Konzertmeister*, he was required to perform a new cantata monthly in the *Schlosskirche* (castle church.) *Herz und Mund und Tat und Leben*, the cantata that we are performing today, was one of those cantatas. Bach composed this work in 1716 using a poem written by the court poet, Salomon Franck.

Unfortunately, though Franck's text is available, no score of the original version of this cantata survives. However, in 1723, Bach revived the cantata for use in his duties at Leipzig. In this new version, Bach departed in some degree from the poem by Franck, including a new text order. Other changes include the text modification for the bass aria, "Loß mich der Rufer," and the addition of several recitative movements. The most enduring change was the insertion of his setting of the chorale "Jesus Bleibet meine Freude," with a memorable orchestra accompaniment. As was the tradition in Lutheran services of the time, his new version of the cantata was separated into two parts, part one before the sermon and part two after the sermon. This chorale was used as the ending of both parts. What we are presenting today is the cantata in the original order and text from 1716 Weimar version. For the final movement, where Franck only gave a few lines of a chorale, we have decided to use Bach's famous setting of "Jesus Bleibet meine Freude."

P.D.Q. Bach's The Seasonings

P.D.Q. Bach is the fictional composer created by the composer and musical satirist Peter Schickele. For nearly four decades, Schickele presented concerts posing as a "musicologist" from the University of Northern South Dakota who "discovered" works of Bach's "only forgotten son." His work was part of the new corpus of works that took over from the musical satires of Spike Jones. He parodied the many musical conventions of the Baroque and Classical eras and used and produced instruments in unorthodox ways. Everything was fair game for his music and imagination, including, as we hear tonight, kazoos, slide whistles, shower hose, the windbreaker and the trombone.

In 1976, Schickele published a humorous fictional biography of the composer entitled *The Definitive Biography of P. D. Q. Bach, (1807–1742)?* According to this biography, P. D. Q. Bach (Pretty Damned Quick Bach) was born in Leipzig on April 1, 1742, the son of Johann Sebastian Bach and Anna Magdalena Bach, the twenty-first of Johann Sebastian's twenty children, also referred to as "the youngest and oddest of Johann Sebastian's 20-odd children." He apparently died May 5, 1807, though his birth and death years are often listed on album literature in reverse, as "(1807–1742)?." According to Schickele, P. D. Q. "possessed the originality of Johann Christian, the arrogance of Carl Philipp Emanuel, and the obscurity of Johann Christoph Friedrich."

The Seasonings" (S. 1-1 /2 *tsp.*), according to Professor Schickele, comes from Bach's last "Contrition" period, and is for mixed chorus, soloists, and orchestra ("who mixes the chorus is not specified"). The orchestra includes some of P.D.Q.'s original touches, for he uses a trombone, a shower hose, and a windbreaker as additions to the "usual mess." In view of the nature of this last instrument, it should perhaps "more appropriately be called a Bachbreaker." There are, in all, eleven short movements, "some with shape, some without." At this stage of his development, Bach refuses to develop, possibly "lacking an appropriate darkroom in which to enlarge his ideas."



This concert is an homage to Peter Schickele, who died last year. The chuckles, laughs and music will be remembered by all who have performed or heard his music.

(Words in quotes are from numerous sources of Schickele's writing.)

FEATURED PERFORMERS

MARC BELLASSAI, keyboard

Keyboard specialist Marc Bellassai has studied at the Oberlin Conservatory [BMus '85, Harpsichord], Indiana University [MMus '89 and Artist Diploma] and, as a Fulbright IIE scholar from 1994-6, at the Civica Scuola di Musica and Castello Sforzesco in Milan, Italy. His interests include early keyboard performance practice, basso continuo, organology, art history, theatre, and the music and literature of the Italian seicento/settecento. He performs with many period instrument ensembles including The Academy of Sacred Drama [NYC], Mountainside Baroque [Cumberland, MD], Capitol Early Music, and the GEMS [Gotham Early Music Scene] concert series. He is also an art lecturer in various local museums with Wandering Docents LLC. He currently teaches Harpsichord, Art History, and directs the Early Music Ensemble at Towson University.

BRIAN MING CHU, baritone

Acclaimed by the Washington Post for his "sterling performances," baritone Brian Ming Chu has established himself onstage as a dynamic interpreter of music from the Baroque to the 21st Century. An oratorio specialist, he has been a featured soloist with the Bach Choir of Bethlehem, Brandywine Baroque, Piffaro, Portland Baroque, Spire Chamber Ensemble, the Choir of Trinity Church Wall Street, as well as the Caramoor and Carmel Bach Festivals. Hailed for his "range, agility, and expressive storytelling ability" (Monterey Herald), he has given repeat appearances of the title role of Mendelssohn's *Elijah*, the Bach Passions, Haydn's *Creation*, the Brahms, Mozart, and Verdi Requiems, and Handel's *Messiah* on three continents. Appearances in the 2024/25 season included Orff's *Carmina Burana* at DeSales University, Bach's *Mass in B minor* and Mozart's *Requiem* in Orlando, Bach's *Christmas Oratorio* in Kansas City, and the acclaimed premiere of Huang Ruo's staged oratorio *Angel Island* at the Brooklyn Academy of Music. Mr. Chu has been cited for his "vocal and interpretive confidence" (Philadelphia Inquirer) in successive performances with the contemporary ensemble Network for New Music, singing commissions of eminent composers such as Aaron Jay Kernis, Lori Laitman, Daniel Asia, and Steven Stucky. He has given recitals at Carnegie's Weill and Merkin Halls in New York, Washington's Phillips Collection, and as a US Embassy Cultural Artist in West Africa and Austria. A member of the voice faculty at Muhlenberg College for twenty years, he holds degrees in architecture from Cornell University and in voice/opera from the Peabody Conservatory of Music.

BROOKE EVERS, mezzo-soprano

Brooke Evers studied as a Fulbright Scholar in Austria, performing in Vienna, Berlin, and Milan before returning to her native Washington, D.C. region where she has appeared as a soloist at the Kennedy Center, the Embassy of Austria, the National Cathedral, the National Shrine, Strathmore, and the Schlesinger Center. A winner of the Vocal Arts Discovery Competition, Brooke has performed

on numerous concert series and with many professional ensembles, including the Maryland Symphony Orchestra, the New Dominion Chorale, the Washington Bach Consort, the Folger Consort, Opera Lafayette, and Mountainside Baroque. Brooke received her Master of Music degree from the University of Maryland, performing leading roles as a member of the Maryland Opera Studio. She received her Bachelor's degrees in Voice and German from Indiana University. An esteemed teacher, Brooke served on faculty at Shepherd University for fifteen years before transitioning to Choral Director at Hedgesville High School. In 2020, Brooke received the honor of an Independent Artist Award by the state of Maryland.

ELLIOT FIGG, keyboard

Elliot Figg is a keyboardist, conductor and composer from Dallas, Texas. He is a graduate of the Historical Performance Program at The Juilliard School where he studied harpsichord with Kenneth Weiss. He also studied with Arthur Haas at the Yale School of Music. Elliot is an active member of several New York-based early music and contemporary ensembles, including ACRONYM, Ruckus, and House of Time. Recent and previous engagements include: Assistant conductor and harpsichordist for Gluck's *Orfeo ed Euridice* with The Dallas Opera; Conductor and harpsichordist for *Death of Classical's* production of *Dido and Aeneas* in the catacombs of Green-Wood Cemetery; Conductor and harpsichordist for *Piramo e Tisbe* and *L'Amant Anonyme*, both with Little Opera Theatre of New York; Deputy Music Director and harpsichordist for *Farinelli and the King* on Broadway; Assistant Conductor and harpsichordist for *Il Farnace* and *Veremonda*, both with Spoleto Festival USA; assistant conductor and harpsichordist for *Dido and Aeneas* with L.A. Opera. He received his Bachelor's and Master's degrees in music composition from the University of North Texas, where he studied composition.

SUNG LEE, oboe

Sung Lee is a versatile musician who plays period oboes, traverso, and recorders with many ensembles specializing in Baroque and Classical music. As the principal oboist of the Indianapolis Baroque Orchestra, Bach Collegium-Fort Wayne, and North Carolina Baroque Orchestra, Sung regularly performs with many ensembles throughout the country. Sung holds undergraduate degrees in architecture and music therapy, and a master's degree in historical oboe performance from Indiana University where he studied with his mentor and teacher, Washington McClain. Sung is a certified piano tuner, and for the past 12 years, has also worked as an administrator for Indiana University's Historical Performance Institute. While serving as president of the board of the Bloomington Early Music Festival, Sung led the organization in a collaboration with violinist Janelle Davis that brought together local visual artists, music students, and renowned early music specialists. The event, *Be Brave, My Beauty*, benefited a local women's shelter. Sung can be

FEATURED PERFORMERS

heard on the Indianapolis Baroque Orchestra's recording, "All Hail the Sun King", directed by Barthold Kuijken, and their upcoming release, "The Versailles Revolution."

LANE CONKLIN-MCCORD, tenor

Lane Conklin-McCord is based in the Lehigh Valley. He performs a wide variety of vocal styles and genres—with a focus on healthy singing and innovative, modern expression. Recently, he has found a new outlet performing for cabaret shows while accompanying himself on piano. In addition, he plays in a duo with his husband, Don, called "The Brewery Boys." Combining his training in classical singing and piano and his upbringing as the son of a prominent blues singer, Lane is now able to present a more diverse musical palate—including many more contemporary and jazz pieces, a lot of Broadway, opera, operetta, pop, r&b, music arranged with a classical touch (especially when Bach-inspired). Lane is a transplant from Western Maryland where he attended Frostburg State University. There he studied vocal performance and opera, and performed in many stage productions at the university and in the surrounding area including with the Cumberland Theatre, and Mountainside Baroque. Lane has received four Lehigh Valley Music Awards for Best Classical Solo Performance. He spent eight seasons singing with The Bach Choir of Bethlehem where he sang with the choir and was often a featured soloist in many of Bach's works, as well as more contemporary pieces such as Warren Martin's "The True Story of Cinderella" where he sang the Prince, and Britten's children's opera "Noye's Fludde" where he played Noah's oldest son Ham. Lane will be singing with the Arcadia Chorale in Scranton, PA for their presentation of Bach's Mass in B minor on March 30th.

EMILY NOËL, soprano

Soprano Emily Noël, praised for her "sparkling performances" and "sheer vocal beauty" by The Washington Post, concertizes throughout North America and Europe in a wide variety of repertory expanding from the Medieval to the contemporary. She has appeared as a soloist with many leading early music ensembles, including The Folger Consort, The Gabrieli Players, the Washington Bach Consort, The Orchestra of the 17th Century, Severall Friends, The Early Interval, and recently, Mountainside Baroque. Highlights of recent seasons include Davenant's Macbeth at the Folger Shakespeare Theatre, The Merchant of Venice with the Gabrieli Players at the Wanamaker Theatre at Shakespeare's Globe in London, and Measure for Measure with the Folger Consort at the John F. Kennedy Center in Washington DC, where she played Mariana opposite Derek Jacobi's Angelo. Ms. Noël has sung a wide range of operatic roles, notably Gilda in Verdi's Rigoletto with Ente Concerti Città di Iglesias (Sardinia, Italy), and Nora in Vaughn Williams' Riders to the Sea at the Amsterdam Grachtenfestival (Netherlands). This past Tuesday, Ms. Noël returned from Poland where she was performing and recording with the Wind Orchestra of the Krzysztof Penderecki Academy of Music in Kraków. She currently teaches voice and aural skills at Denison University in Granville, Ohio.

CYNTHIA ROBERTS, violin

Cynthia Roberts is one of America's leading Baroque violinists and has appeared as soloist, leader, and recitalist throughout North America, Europe, and Asia. She has served as concertmaster of the New York Collegium, Clarion Music Society, and Les Arts Florissants. She performs regularly with Trinity Baroque Orchestra, Tafelmusik, and the Carmel Bach Festival. She has appeared with the London Classical Players, Taverner Players, American Bach Soloists, and Smithsonian Chamber Players, and was featured on the soundtrack of the film Casanova. She toured as concertmaster of Musica Angelica with John Malkovich in The Infernal Comedy: Confessions of a Serial Killer and appeared as soloist with the New World Symphony and Michael Tilson Thomas. Ms. Roberts teaches at the Juilliard School, the University of North Texas, and the Oberlin Baroque Performance Institute. She has given master classes at Eastman, Indiana University, the Cleveland Institute, Cornell, Rutgers, the Minsk Conservatory, the Leopold Mozart Zentrum in Augsburg, the Utrecht Early Music Festival, the Shanghai Conservatory, and the Jeune Orchestre Atlantique in Santes, France. Her recording credits include Sony, Analekta, and BMG/Deutsche Harmonia Mundi.

ELISABETH WRIGHT, keyboard

Keyboardist Elisabeth Wright is noted for her versatility as soloist and chamber musician, and for her distinguished teaching career. Professor Emerita of harpsichord and fortepiano at the Historical Performance Institute of the Jacobs School of Music at Indiana University where she taught for 39 years, she is in frequent demand for masterclasses and seminars pertaining to performance practices of 16th to 18th century music. Following graduate studies with Gustav Leonhardt at the Amsterdam (now Sweelinck) Conservatory, she has maintained a vibrant career performing internationally in noted festivals and venues. As partner with Baroque violinist Stanley Ritchie as Duo Geminiani, she performs with the Colombian ensemble Música Ficta and with numerous other artists here and abroad. Founding member of The Seattle Early Music Guild and Bloomington Early Music Associates, she has served as adjudicator for the International Jurow Harpsichord Competition, as outside expert and guest teacher at the Koninklijk Conservatorium in the Hague, as board member of Early Music America, as panelist for the National Endowment for the Arts, PEW, PennPat, and as faculty artist for early music seminars, academies, and summer workshops. She is the 2024 recipient of Early Music America's Howard Mayer Brown Award for lifetime achievement in the field of early music. Her most recent recordings: *Les Songes Agréables: Pièces de Clavecin*, by Jean Henry D'Anglebert, as well as the first of three CDs devoted to 17th and 18th century music in the Bogotá Cathedral Archives (*Alternen lasavecillas, Villancicos y otras obras musicales de la Catedral de Bogotá, s. XVII-XVIII, Música Ficta*), were released in 2024 by Lindoro.

ABOUT MOUNTAINSIDE BAROQUE

Now in its thirteenth season of live concerts, Mountainside Baroque, Cumberland's early music collective, has firmly established itself as a staple of the cultural scene in the Mid-Atlantic region, providing top-notch performances of early repertoire on period and reproduction instruments.

Established in 2011 by co-directors Ryan Mullaney and Lyle Nordstrom, Mountainside Baroque performances feature some of the finest professional musicians and specialists from across the country, coming together in Cumberland for camaraderie, a love of the music, and the beauty of the region. Performances take place in Allegany County, Maryland, in churches and institutions that have links to the rich heritage of the region.

Beyond performances and other public events, education has had important underpinnings in our outreach efforts. In addition to the Mountainside Baroque Summer Academy, designed for middle school, high school and early college student musicians, with its local and regional scope, Mountainside Baroque worked to support the strings programs in the Allegany Public Schools, by bringing in professional performers to work with the orchestral students to help them improve their technique and achieve greater success in performance. These various activities, along with college student scholarships,

demonstrate the premium we place on the local sense of community and collaboration.

In addition, over time, we have expanded our reach throughout a broad region, attracting new patrons from the surrounding metropolitan areas and establishing a nationwide reputation, as evidenced by a 2018 feature article in *Early Music America Magazine*. The response to our 2018 festival was overwhelmingly enthusiastic, showing that Cumberland, with its combination of walkability, interesting venues and historical interest is the "perfect" place for visiting patrons, especially for the two-concert "festive" weekend events that have been programmed.

Use our on-line box office, which provides not only convenience but a FlexSaver punch card option, or buy tickets at the door on the day of the concert.

Various video and audio clips of live performances are available via our website, or go to our YouTube channel (<https://www.youtube.com/@mountainsidebaroque4336>) for

performance excerpts from October's Handel concert, among others. "Like" Mountainside Baroque on Facebook, and follow us on Instagram.



SPECIAL THANKS TO OUR VOLUNTEERS

- ◆ Our performer hosts: James Ballas, Marsha Bell, Marcy Brack, Carolyn Forrester, Caitlin Hudgins, Susan Jenkins, Martha Macgill and Bryan Kelleher, Lyle and Pat Nordstrom, Lee Ann O'Brien and Scott Riley, Jane and Armond Rossi, and Marsha Tarte
- ◆ To all those who helped this year with publicity materials distribution: Clint Bradley, Shelly Dilks, Carolyn Forrester, Jean Helz, Jane Rossi, and Robin Summerfield
- ◆ Rebecca Galliher for help with listing events online
- ◆ Shelly and Jeff Dilks for providing meals for our performers during rehearsal breaks
- ◆ Janie Nordstrom Griffiths and Shelly Dilks for editing assistance
- ◆ Debbie Symanski of St. Paul's Lutheran for producing our program materials
- ◆ Jeff Dilks for being the resident keyboard "doctor"
- ◆ Stage Logistics: Mark Steiner and crew, Jeff Dilks, Joseph Yungen, Robin Summerfield, and Brent Weber
- ◆ Reception volunteers: Evie Shanholtz, Casey Swartz, Marsha Bell, and the Scholars of St. Cecilia
- ◆ Mountainside Board Members for running the show on concert days

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Program and Publicity: Pat Nordstrom | Video: Lyle Nordstrom, Jeff Dilks, Neil Styliński

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Beyond income from ticket sales, Mountainside Baroque relies on financial support received through grants, contributions from businesses, and especially donations from individuals and families. It is only through your generosity that we are able to bring in top-quality performers from throughout the nation while maintaining affordable ticket prices. Donations can be made to *sponsor a concert*, in part (\$1000), *sponsor an artist* (\$600), *support artist travel* (\$250+), or *contribute to support other expenses*. Patrons may also choose to support the organization through IRA distributions, stock transfers, or bequests. Whether through regular attendance at our concerts, a financial contribution, or a note of appreciation, your steadfast support is and has been greatly appreciated. A venture such as this could not happen without all three, which have allowed us to mount our exciting 2024-2025 season. We offer our sincere thanks to all of our supporters for making this ongoing series a possibility. You can make your donation online (see QR code) or by check (made out to Mountainside Baroque, Inc. and sent to PO Box 3143,



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Ask about participating on the MBQ Board of Directors. We are looking for energetic, future-thinking folks to help the organization move ahead. We have exciting ideas and would appreciate your time and insights! You can also support the organization in any number of other ways.

- * Make an Annual Donation
- * Make a Monthly Donation
- * Make a Multi-Year Pledge
- * Sponsor a Concert
- * Underwrite Artist Fees
- * Underwrite Artist Travel Expenses
- * Advertise in the Program
- * Create a Community Trust Foundation Fund
- * Volunteer
- * Avoid taxes: Direct your 401K distribution to Mountainside Baroque

Email with questions or for more info to dilksclan@gmail.com